

MARY HARTMAN
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EPISODE #88

by

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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
HEATHER	CLAUDIA LAMB
MARTHA	DODY GOODMAN
CATHY	DEBRALEE SCOTT
FOLEY	BRUCE SOLOMON
HOWARD McCULLOUGH	BEESON CARROLL

SETS

<u>ACT I</u> (Pg. 1)	<u>SHUMWAY KITCHEN, LATE AFTERNOON</u> (Martha, Tom, Cathy)
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ACT ONESHUMWAY KITCHEN - LATE AFTERNOON

MARTHA, SOLA, IS WATERING HER
PLANT.

MARTHA

Does that feel good, Honey? Is that
tickling your cute little roots?

Well, don't just play with it, Baby.

I want you to drink it all up, and then
you'll grow to be a big, strong,
grown-up plant.

TOM COMES OVER, LOOKING CONCERNED.

TOM

(ENTERING) Martha, have you...

MARTHA

(INTERRUPTS) Excuse me a minute, Tom.

(TO PLANT) You've been looking a little
peak-ed lately.

TOM

Me?

MARTHA

No, Tom, I'm talking to Millicent.

TOM

Millicent?

MARTHA

(TO TOM) But now that you mention it,
you have been looking a little peak-ed,
too.

TOM

Listen, Martha, I...

MARTHA

(INTERRUPTS; TO PLANT, POURING THE
LAST OF THE WATER ON IT) You drink that
all up now, Honey. You hear?

TOM

(MOMENTARILY SIDE-TRACKED IN SPITE OF
WHAT'S ON HIS MIND) You really think
that plant understands you?

MARTHA

Of course. It's a scientifically
established fact. I think it was done
by an independant research laboratory.
Or am I thinking about acid indigestion?
Independant research laboratories are
scientifically establishing so many
things these days, it's difficult to
keep up.

TOM

I wish they'd do some research on
women.

MARTHA

Oh, they do. Only that's psychologists and sex experts. Mary reads all those articles. Hasn't she told you about that?

TOM

I'd like you to tell me something about Mary.

MARTHA

What?

TOM

Like, do you know where she is? I just got back from work and she's not home and there's no dinner started and no note, no nothing.

MARTHA

I don't know where she is, Tom, but if she'd been in an accident, the hospital would have called, so don't worry.

TOM

Well, I am worried.

MARTHA

Tom, Mary is very careful about crossing the street. I taught her from the time she was a child. She always looks both ways.

TOM

That's not what I'm worried about.

MARTHA

Then what?

TOM

I'm worried about Mary.

MARTHA

But I'm sure that the hospital would have...

TOM

(INTERRUPTS) What I'm worried about, Martha, is the way she's been acting. For a long time now. This isn't the first time she's been gone when I got home from work. I don't know what's going on with her. I don't know what's going on with my whole marriage.

MARTHA

Oh, Tom, nobody knows what's going on with their marriage. I've been married for thirty-five years and I've never known what's going on with my marriage. But that doesn't mean we haven't got a good one. Except for that time in that hotel room in Milwaukee with that half-naked girl. But you don't have to worry about anything like that.

TOM

Why not?

MARTHA

Because Mary isn't interested in half-naked girls.

TOM

Martha -- has Mary ever talked to you about Foley?

MARTHA

Dennis? Oh, yes. We've had a lot of talks about Dennis.

TOM

What does she say about him?

MARTHA

She talks about his loving quality.

TOM

His loving quality?

MARTHA

Yes. Don't you know about that? How his love for Cathy overflows and spills on everybody. Dennis and I had a lovely talk about it the other day. His love overflows on me and George and Mary and Grandpa. The whole family. Come to think of it, he didn't mention your name, but I guess that was just an oversight.

TOM

Look, Martha. I'm talking about something entirely different.

(MORE)

TOM (CONT'D)

I'm not talking about any extra overflow from his love for Cathy. I'm talking about... (HE CUTS OFF AS CATHY COMES HOME)

CATHY

(FEELING A LITTLE DOWN) Hi.

MARTHA

Did you and Dennis go to the jewelry store and pick out the ring?

CATHY

No, Dennis couldn't make it. He had to do some work on his undercover job.

TOM

What undercover job?

CATHY

Uh-oh. I shouldn't have said anything. It's police work. Top secret. Don't tell Dennis I told you about it. Please. At least not until after Thursday.

TOM

(HEARS "THURSDAY") What's Thursday got to do with it?

CATHY

It's supposed to be all taken care of on Thursday. Thursday is his day off, but that's when he does his most important undercover work.

TOM

(TO HIMSELF) Undercover, or under covers!

CATHY

What?

TOM LOOKS HARD BUT BRIEFLY AT
CATHY, THEN ABRUPTLY EXITS.

CATHY (CONT'D)

What's bending him out of shape?

MARTHA

Oh, the usual thing.

CATHY

Mary.

MARTHA

Uh huh.

CATHY

She sure gives him a hard time. I don't
know why. He's really a sweet guy.
Believe me, when Dennis and I are
married, there aren't going to be any
arguments.

MARTHA

But arguing is part of being married.
You have such terrible arguments that
you end up hating each other, only it's
all right because you love each other
or else you wouldn't be married. That
doesn't make sense, does it?

CATHY

No.

MARTHA

Well, that's the wonderful thing about marriage: it doesn't make sense, but it works.

CATHY

What are Tom and Mary arguing about now?

MARTHA

I don't know, but I'm sure things are better between them than they were. She's not going to that crazy Stet thing any more, and she's stopped taking calmativative pills, and she's not seeing that sex therapist woman. So they must be happier.

CATHY

Tom didn't look very happy.

MARTHA

Well, he doesn't like it that Mary's away from home a lot, and I think something about Dennis is bothering him.

CATHY

Dennis? What about Dennis?

MARTHA

I think Tom feels left out because Dennis's love doesn't overflow on him.

FADE OUT

ACT TWOMARY'S KITCHEN - SHORT TIME LATER

(HEATHER, SOLA, IS ON THE PHONE)

HEATHER

(TO PHONE) I wouldn't go out with him.

He's yucky... No, I don't like him,
either. He's got zitses.

MARY COMES HOME FROM HER MEETING
WITH FOLEY.

MARY

Hello, Heather.

HEATHER

(TO MARY) Daddy's furious at you. (TO
PHONE) You like him?? He's dumb.

MARY

What do you mean, Daddy's mad at me?

HEATHER

(TO PHONE) He is, too, dumb. All he
talks about is books.

MARY

Heather, hang up.

HEATHER

(TO PHONE) Oh, Trudy, he looks like a
frog.

MARY

Hang up, Heather.

HEATHER

(TO PHONE) Well, if you like frogs.

MARY

(YELLS) Hang!

HEATHER

(SOUNDING MUCH PUT UPON; TO PHONE) I'll
call you back. (HANGS UP)

MARY

Why is Daddy furious at me?

HEATHER

Because you weren't here when he got
home from work.

MARY

He's home already?

HEATHER

He was, but he isn't. How come you're
always fighting lately?

MARY

Heather, I want to explain something to
you. Listen carefully. This is important.
Your father and I do not fight. Your
parents are happily married. It's very
important for a growing child to grow
up in a home with happily married, non-
fighting parents.

(MORE)

MARY (CONT'D)

So remember: your parents do not fight.
Sometimes, we have loud discussions.
But that's different.

HEATHER

Is it on account of that half lie you
told about Sergeant Foley?

MARY

Heather, that was not a half lie.

HEATHER

What was it? A cover-up?

MARY

Heather, "cover-up" is a very unpleasant
word which does not belong in any happy,
American family.

HEATHER

Well, what was that you told about
Sergeant Foley?

MARY

A half truth.

HEATHER

What was the other half?

MARY

There was no other half.

HEATHER

A thing can't just be half. There has
to be another half. We learned that in
Arithmetic.

MARY

Did you finish your homework?

HEATHER

No.

MARY

Go finish it.

HEATHER

I have to call Trudy back.

MARY

Go do your homework.

HEATHER

I told Trudy I'd call her back.

MARY

Go!

HEATHER

(GRUDGING) Oh, all right. If Trudy
never speaks to me again, it'll be
your fault.

HEATHER EXITS TO LIVING ROOM. MARY,
VERY DOWN, DRAGS HERSELF TO THE SINK
WHICH IS FULL OF DIRTY DISHES. SHE
SETS ABOUT THE DREARY BUSINESS OF
WASHING THEM. HER MIND IS ELSEWHERE.
SHE PAUSES IN HER DISHWASHING, LOOKS
OFF DREAMILY. OVER MARY: SUPERIMPOSE:
FROM VTR, EPISODE #87, ACT FOUR,
FOLEY'S DECLARATION OF LOVE. AS
SUPER FADES OUT, MARY IS STILL LOOK-
ING OFF DREAMILY, THE DISH IN HER
HAND.

SFX: KNOCK ON DOOR

STARTLED OUT OF HER REVERIE, MARY
LETS THE DISH SLIP OUT OF HER HAND;
IT FALLS TO THE FLOOR AND BREAKS.
SHE LOOKS DOWN AT THE PIECES.

MARY

Like my whole life: in pieces. (CALLS)

Come in. (STOOPS TO PICK UP THE PIECES)

BACK DOOR OPENS AND HOWARD ENTERS,
CARRYING SOME SHEETS OF PAPER.

HOWARD

Hello, Mary.

MARY

Hello, Howard.

HE SEES WHAT SHE IS DOING.

HOWARD

(FRIENDLY) Let me help you. (APPROACHES
HER) I'll do that for you.

MARY

(STANDING ERECT) Thank you.

HOWARD

(HANDS HER THE PAPERS) Here's your
astrological chart. My mother just
finished it. (STOOPS TO PICK UP THE
BROKEN DISH)

MARY

Thank you, but I don't think I better
look at this now.

HOWARD

Why not?

MARY

Astrological charts always tell you about
decisions you have to make and I don't feel
like making decisions right now because
I've got too many decisions to make.

(MORE)

MARY (CONT'D)

The way things are going, I'd probably make the wrong decision, anyway.

HOWARD

(SYMPATHETIC FRIEND) What's the trouble, Mary?

MARY

Trouble? Trouble? There's no trouble. And anyway, I don't want to burden you with my trouble. It's too awful.

HOWARD

It wouldn't be any burden, if you think I could be any help.

MARY

You're very nice. You're really a nice person. But I really don't want to trouble you with my trouble.

HOWARD

Has it got something to do with the dark-blond, curly-haired man?

MARY

Oh, my God. Did you see us, too? I might as well have been selling tickets.

HOWARD

No, no, I didn't see anything.

MARY

Then how do you know about Den... about the dark-blond, curly-haired man?

(MORE)

MARY (CONT'D)

It's really almost light brown. How do you know about him?

HOWARD

It's in your chart. I helped my mother work it out. It says...

MARY

(INTERRUPTS) Don't tell me what it says. Let's not talk about my troubles. Let's change the subject. Let's talk about your troubles.

HOWARD

(NICE SMILE) How do you know I have any troubles?

MARY

Everybody has troubles.

HOWARD

Everybody?

MARY

If Jacqueline Kennedy Onassis has troubles, everybody has troubles.

HOWARD

I guess you're right.

MARY

So what are your troubles?

HOWARD

Oh, some little family difficulties.

MARY

But you're not married.

HOWARD

You don't have to be married to have family difficulties.

MARY

I suppose not. But it helps. So what are your little family difficulties?

HOWARD

My brother has a tendency to be moody.

MARY

Ed?

HOWARD

Uh huh. He gets into these black moods, and it takes a little doing to get him out. But it'll be all right. It's happened before. We'll work things out.

MARY

I wish I could be sure about working things out. (STARTS TO WEEP) What am I going to do?

HOWARD

You're going to sit yourself down and I'm going to make some coffee and we're going to have a nice talk.

MARY

I wonder where Tom is. Heather said he was furious. Let's see -- where does he go when he's furious??

HOWARD

I don't know. I really don't know Tom
that well.

MARY

Neither do I. You know -- life would
be so much simpler if it wasn't so
complicated.

FADE OUT.

ACT THREEFOLEY'S APARTMENT - SIMULTANEOUS (EARLY EVENING)

FOLEY, SOLO, IS ON THE TELEPHONE.
HE IS WEARING A SPORTS JACKET OVER
A TURTLENECK.

FOLEY

(TO PHONE; IN GOOD MOOD) All right,
Roberta. All right, I know I owe you
an explanation. I'll meet you at the
Capri Lounge in fifteen minutes. Bye.

HE HANGS UP.

SFX: DOORBELL

FOLEY, WHO IS NOT EXPECTING COMPANY,
OPENS THE FRONT DOOR AND AN ANGRY
TOM COMES BARRELLING IN. FOLEY
KEEPS HIS COOL)

TOM

Okay, where is she?

FOLEY

Who?

TOM

My wife. Where is she? (CALLS) Mary!

FOLEY

Mary isn't here, Tom.

TOM

No? I'll see about that. (START FOR
BEDROOM)

FOLEY

Be my guest.

TOM EXITS INTO BEDROOM. FOLEY WAITS
CALMLY FOR TOM TO RE-APPEAR. TOM
ENTERS FROM BEDROOM, STILL MAD)

FOLEY

(THE INNOCENT) What makes you think
Mary would be here?

TOM

Don't give me that innocent act! I
know what's going on!!

FOLEY

I don't know what you're talking about,
Tom.

TOM

Knock it off!! I'm onto your smoke-screen
about this phony "undercover" work you're
doing on your day off. The only undercover
work you're doing is under the covers of
your bed!

FOLEY

You're making a mistake.

TOM

The only mistake I've made is not beating
your brains out. And if I don't get some
straight talk out of you, that's exactly
what I'm going to do. You're not wearing
your gun now, Foley!

(MORE)

TOM (CONT'D)

(SURVEYS FOLEY MENACINGLY AND CONFIDENTLY)

Or don't you think I can take you, one
on one?

FOLEY

(AFTER A BEAT) Okay, angry as you are,
I'll give you that.

TOM

You bet you'll give me that! And another
thing you're going to give me is a
promise to stay away from my wife.

FOLEY

Well, I don't know about that.

TOM

(ADVANCING ON FOLEY) What the hell do
you mean you don't know about that?!

FOLEY

Wait a minute, Tom. Easy does it. The
two of us beating up on each other isn't
going to buy anybody anything.

TOM

Oh, I don't know. It could buy you a
split lip and me an awful lot of
satisfaction.

FOLEY

Tom, you want to hear me out?

TOM

No!

FOLEY

Okay -- then forget it. Don't find out what attracted me to Mary!

TOM

I don't have to find out. I know. You thought she was just another easy mark!

FOLEY

(ANOTHER TACT) Oh, the hell with it! Hit me and get out of here!

TOM

(TAKEN ABACK) Hit you? Aren't you even gonna fight back?

FOLEY

What for? A man fights to make a point. But there's no hope with you. You don't want to learn about the woman you're married to.

TOM

You're going to teach me about my wife?

FOLEY

Sure. But the hell with it. Hit me!

TOM

No! (PUTS HANDS DOWN) I'll hit you when I'm good and ready. What're you gonna teach me about Mary?

FOLEY

She's a wounded bird, Tom.

TOM

What the hell are you talking about???

And don't call me Tom!

FOLEY

Alright, Mr. Hartman. You're wife is like a wounded bird. Mary has been hurt. Hurt very badly. She's a very vulnerable woman. She's full of needs, and she's very sensitive.

TOM

You don't have to tell me about my wife's needs. I know all about her needs.

FOLEY

Yes, but do you fill them? Think about it. When a wounded bird, a sensitive woman, has depended on a man to fill her needs, to give her emotional support, protect her and...

TOM

(INTERRUPTS) Okay, knock it off! I'm not going to stand here listening to a two-bit cop lecture on how to take care of birds. When I need that information I'll go to a pet shop!

FOLEY

Okay, make jokes. But in a marriage...

TOM

What the hell do you know about marriage??

(MORE)

TOM (CONT'D)

I've been married for fourteen years,
and if there's anything about marriage
I don't know, it hasn't been invented
yet!

FOLEY

Then why don't you know your wife's
needs?

TOM

Because marriage is damned complicated!
Who knows what anybody needs? What
about my needs? Anyway, whatever Mary
needs, she's not going to get it from
some fanny-grabbing bird watcher! She's
gonna get it from me! Her husband!
Mary is my bird and I'll take care of
her! (BEGINS TO FILL UP) You got that,
Sergeant? She's my -- my little bird --
or whatever -- and I'll take care of
her, you birdbrain!

FOLEY

Whatever you say, Tom -- uh, Mr. Hartman.

TOM EXITS. FOLEY LOOKS THOUGHTFULLY
AFTER HIM.

FADE OUT.

ACT FOURMARY'S KITCHEN -- A LITTLE LATER

MARY AND HOWARD, VERY COMFORTABLE
WITH EACH OTHER, ARE AT TABLE WITH
COFFEE.

MARY

Howard, you're so easy to talk to.
It's wonderful. I really feel much
better. Much, much better.

HOWARD

I'm glad, Mary.

MARY

Of course, I'm still miserable. But
miserable isn't so bad when you feel
better. Especially much, much better.

HOWARD

Well, I'm glad if I've been able to be
of some help.

MARY

Oh, you have. You're really a friend,
Howard. A good friend. And you live
so near.

HOWARD

That makes it nice.

MARY

And you're so helpful. You haven't been any help with my problem, but you're so understanding. It's really amazing. I mean you understand marital problems even though you're not married. How come, Howard?

HOWARD

Oh well...

MARY

You'd make a wonderful husband. You're so easy to talk to and you're so understanding. That's important for a husband. How come you never got married?

HOWARD

Oh, that's just the way things worked out.

MARY

Well, what I always say is: look on the bright side. And the bright side is that if you were married, you'd be so busy listening to your wife and being understanding that we wouldn't have time to become such good friends and confide in each other.

HOWARD

That's probably true.

MARY

So confide in me.

HOWARD

I beg your pardon?

MARY

I mean I've confided in you, but you haven't told me your innermost problems.

HOWARD

Well, I guess there are some I could tell. I've got my share of problems.

MARY

Good. Then we can talk about them.

HOWARD

No. Right now, Mary, I'm more concerned about your problem. You've got a problem of relationships, and maybe we can sort it out.

MARY

Relationships. Did you ever stop to think how complicated relationships are?

HOWARD

Yes, indeed. You take Ed.

MARY

Your brother?

HOWARD

Yeah. After all these years, you think I understand him?

MARY

No.

HOWARD

How'd you know that?

MARY

Just a lucky guess. Plus I know that brothers don't always get along. It starts with what they call sibling rivalry. That's where two brothers become rivals for the affection of their mother. I know that from listening to Doctor Joyce Brothers. She doesn't call herself Brothers because she writes about brothers. I mean she also writes about sisters. It's just that Brothers is her real name.

HOWARD

I think I knew that, too.

MARY

Gosh, we really do have a lot in common. But your brother Ed -- he's so different from you. He really scared me the first time I saw him. When he was chasing Heather and hollering.

HOWARD

I know. Ed acts rough and mean some times. But actually, that's just to hide a very gentle nature.

A LOOK TO TELL US THAT'S NOT QUITE TRUE.

MARY

Oh, that's nice. If he's a gentle person then you are alike even if you don't look alike. I don't think I'd find it as easy to talk to him, though. I mean I'd have to keep reminding myself that he wasn't really rough and mean, he was just trying to hide a gentle nature, and that would keep it from being easy to talk to him.

HOWARD

You like talking to people, don't you?

MARY

Oh, yes. It's a very handy way to communicate.

HOWARD

Do you find it easy to talk to Sergeant Foley?

MARY

Dennis? Oh, no. I can hardly talk to him, at all. But we do have interesting conversations.

HOWARD

How do you have conversations if you don't talk?

MARY

Mostly we look at each other. He has very penetrating eyes, very communicating.

HOWARD

I take it it's not that way with your husband.

MARY

Well, Tom has nice eyes but they're not very penetrating. Tom communicates more by yelling.

TOM COMES HOME FROM FOLEY'S APARTMENT.

TOM

(ENTERING) Listen, Mary, I... (SPOTS HOWARD) Oh.

HOWARD

Good evening, Mr. Hartman.

TOM

Look, I don't mean to be impolite, but I've got something very important to talk to my wife about.

MARY

Tom, that's very impolite.

HOWARD

(RISING) It's all right, Mary. I have to be getting home. It's really been nice visiting with you. Good night, Mr. Hartman. (STARTS FOR DOOR)

MARY

Good night, Howard.

HOWARD EXITS.

TOM

What was he doing here?

MARY

We were just talking.

TOM

I know you were just talking! With Foley, it's just talking. With Howard, it's just talking. You talk to everybody. Everybody except me! Talk to me, for God's sake, Mary!

MARY

That's what I've been trying to do for months, Tom. But it's been impossible.

TOM

What do you mean, it's been impossible?? Where the hell do you think I've been?? I've been right here! How many times have you seen me? Right here in this room? How many times do you see me upstairs? How many times? I'll tell you how many times. Every damn day of the year, that's how many times! Why don't you talk to me?

MARY

All right, Tom, let's talk. Let's talk right now. Because I am going out of my mind. I'm glad you want to talk because we have a serious problem.

TOM

(CHALLENGING) What serious problem?
What's the problem? That you're a
wounded bird?

MARY

A wounded bird??

TOM

(EMPATHETIC) Is that what you are?
Are you really that miserable? If you're
miserable, why don't you tell me???

MARY

Tom, I am miserable. Do you care?

TOM

Of course I care!

MARY

But you don't care about me. All you
care about is what people think.

TOM

Mary, that's not true.

MARY

Then forget about Dennis Foley.

TOM

How can I forget about Dennis Foley!!

MARY

See.

SHE DRAGS HERSELF TO THE REFRIGERATOR,
OPENS THE FREEZER.

(MORE)

MARY (CONT'D)

What do you want for dinner? I've got
frozen haddock and frozen vegetarian.
Which do you want?

TOM

I want some attention! I want a
home-cooked meal! I want a wife, not
some damn wounded bird!

HE EXITS ANGRILY TO THE LIVING
ROOM. ON MARY'S REACTION TO ALL
THIS:

FADE OUT

END OF EPISODE #88